

Hyatt, Miss Anne Vaughn

[Sculptor], 1919-1921

January 9th, 1919.

Miss Anna V. Hyatt,
158 East 62nd Street,
New York.

Dear Miss Hyatt:-

As I stated to you verbally on Tuesday, you were elected an associate of this Society at the meeting of the Council held June 6th, 1919.

I telegraphed Mr. Saltus yesterday, and as soon as I have a definite word from him will let you know what it is.

Yours very truly,

Secretary.

February 17th, 1919.

Miss Anna V. Hyatt,
44 Gramercy Park,
New York.

Dear Miss Hyatt:-

I am enclosing herewith a print of the photograph of your medal. It reduces much better than I anticipated. This is the only proof that has been made, and without your permission I shall have not further copies unless you desire them or unless it becomes necessary to have one made for sending to Mr. Saltus as was suggested.

Yours very truly,

Secretary.

Enclosure.

April 4th, 1919.

Miss Anna V. Hyatt,
44 Gramercy Park,
New York.

Dear Miss Hyatt:-

Mr. Saltus brought to us yesterday the gold copy of your Joan of Arc medal. He was nearly as much pleased with it as we are, which means that there are several persons who are very happy about your medal.

Through an action of the Committee, one copy in silver and three copies in bronze are provided the artist without charge. Additional copies up to six in number may be had at cost should you so desire them. Will you kindly let me know whether you wish more than the four copies indicated above?

Very respectfully yours,

Secretary.

44 GRAMERCY PARK
NEW YORK

Dear Mr Noe

Thank you so much for your letter telling me that the first copy of my Joan of Arc medal seemed to meet with approval and I am exceedingly glad that you like it.

The provision for one silver and two bronze copies to be given the artist, seems to me very generous.

I think I should like a few extra if you allow me to telephone the number next week and beleive me

Very sincerely yours

Anna V. Hyatt

December 14th, 1918.

Miss Anna V. Hyatt,
158 East 62nd Street,
New York.

Dear Miss Hyatt:-

Supplementing my recent letter regarding The American Numismatic Society's "Peace Medal," you are hereby formally invited to submit designs for obverse and reverse which shall be in my hands not later than January 15th, 1919. These models should be in plastolene (or a similar medium), between twelve and fourteen inches in diameter if circular, and not extending this in their larger dimension if other than circular. They should be accompanied by a photograph reduced to 2½ inches, the size of the dies.

The principles enumerated in the pamphlet of the National Sculpture Society entitled "Sculptural Competitions" will be adhered to as far as possible. A jury of three, composed of at least two medallists of standing, will select the design which in their estimation is best, and to the author of that design the commission, (\$1000.00) will be given. The reverse of the medal should bear the inscription "Peace of Versailles, May 20, 1919". This arbitrarily selected date can be changed to the correct one as soon as ~~it is~~ known. Additional legends are left in the sculptor's discretion.

From information regarding the peace negotiations published since the sending of my first letter, the time to be allowed the successful artist for completing his model may now be extended to March 1st. The announcement of the award will be sent to each competitor as soon after it has been made as is possible, and all models will be returned within a reasonable time.

I shall be glad to endeavor to answer any inquiries either by letter or phone.

Very respectfully yours,

Secretary.

AMONG THE ART GALLERIES

(Continued from Page Seven.)

Town is a more or less amusing design set in a frame cut out of a seasoned piece of wood which one time served as a fence or a barn door. Perhaps this bit of ingenious framing is the forerunner of another return to nature. It might be wise to set ourselves hoping that it is not. Personally, I am very much afraid of any aesthetic return to nature. The most interesting thing here is Bouche's *Lola*, a compilation of many styles employed to serve the ends of a young man who seems, just now, to be particularly anxious to attract public attention or to be entertaining. This latter he is almost invariably. I think of him as wearing Picasso's hat, Cézanne's coat, Vollant's trousers (the names are chosen at random), among other borrowed clothes, without really managing to disguise himself. Of few modernists can this truthfully be said. His faults are on the side of a youth which he flaunts rather valiantly. Perhaps they are also his virtues. But the main one of these is stiffness.

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ABOUT thirty-five paintings by Auguste Renoir are shown at the Dyrand-Ruel Gallery. Among these are quite a number which are hung for the first time here. Perhaps the most important of this number is the *Femme couchée*, which was painted in 1916 and which in fluidity of color and form reminds of some big blonde nudes by Rubens. Though there are no large pictures, the exhibition as a whole is a representative collection of the art of this most versatile of modern painters. The canvases date from 1878 to 1917. There are landscapes, portraits, figures, and a quite comprehensive group of studies in still life. As the dates advance we note a trend toward greater flexibility in handling and a greater generalization in the conception. The characteristics of the healthy, unmoral barbarian which Camille Maupierre cites as the Renoir ideal, becomes step by step more marked. Her neck, her arms, her wrists, grow sturdier, thicker, her color becomes more and more florid, until we find it, as in the *Femme en robe de mousseline* of 1917, positively hot. Indeed, the tilt of his art is toward the Oriental tradition, a form built of color, of intuition; out of feeling rather than out of vision; subjective rather than objective. No one has ever painted the raucous maturity of summer, of a summer

landscape, so comprehensively as he. To attain light Monet sacrificed matter, sacrificed the luxury, vitality, reality of matter. If matter is Renoir's first consideration, which to a sensualist it must be, it is a long way from being his last.

These landscapes are not alone bathed in light, they reflect it, and sometimes, as in the *Guernsey* (1913), matter in them multiplies the intensity of the heat with which the sun impregnates atmosphere. He is a realist, and, especially as we see him in the later things, an idealist. This combination in him may need explanation. The idealist we know in America is an uplifter, a puritan, who, armed with a set conception, finds nature miserable, and therefore entirely disregards her or sets to work upon an improvement of her which he despotically carries through, nature willing or not. Renoir's idealism, on



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Medallion designed by Anna V. Hyatt for the Woman's Roosevelt Memorial Association

the other hand, is built brick by brick with the progression of his acquaintance with nature. He has found the forms which tell most aptly of her luxury, that quality in her which interests him most, and insisted mainly upon them. No one, not even Rubens, has more resolutely conveyed the full flamboyant color, the big massive structure of large and especially of healthy bodies.

A. M. BROOKS writes in the foreword to the catalogue of the exhibition of paintings by Martin Mower at the Ehrlich Galleries: "At first glance this highly characteristic group of pictures by Martin Mower, a painter new to the general public, impresses one reminiscently. Huysman comes to mind. Then Whistler. Then Degas. But on continued looking we discover every one of his canvases to be *ad generis* and, what is more, of a genus that can only be accurately described by the word unique."

Introductions to catalogues have always been terrible temptations to me. There is a lot more in this one. If Mr. Mower ever read it all himself he must have blushed. He is a careful and quiet maker of colored drawings, whose taste is good and whose interest in the delicate art manifestations is far more pronounced than in the things he busies himself recording. It is a curious memory that brings up Degas in the presence of these pictures. But then the introduction, as I have hinted, is unfair to Mr. Mower. His formal flower pieces, designed for a French and a seventeenth century drawing-room, are exceedingly well executed, and his Fencer-Captain W. H. R. an example of the very particular refinement of his taste. Perhaps he is afraid to be robust. He comes, I believe, from Boston. It is certain that he is aesthetic.

Emil Carlsen, Thomas W. Dewing, Paul Dougherty, F. C. Frieseke, Childre Hassam, Charles W. Hawthorne, Willard L. Metcalf, Richard E. Miller, J. Francis Murphy, Ivan G. Olinsky, Chauncey F. Ryder, and W. Granville Smith occupy one room at the Macbeth Galleries, while another is taken by recent paintings from the brush of Felicie Waldo Howell, who has been showing in this city for quite a while.

About twenty paintings by Sando Landeau are shown at the Babcock Gallery, seventy drawings by Frank Mura in the Print Gallery of the Brooklyn Museum, and exhibition of the Society of Illustrators at the National Arts Club. Paintings of dogs by Percival Rousseau are shown at the John Levy Gallery. At the Kraushaar Gallery is an exhibition of paintings by Guarino, who has an exceedingly well-trained taste and comparatively no vitality at all.

September 22nd, 1919.

Miss Anna V. Hyatt,
24 Gramercy Park,
New York.

Dear Miss Hyatt:-

You will recall that we delivered to you at the time of its publication one silver and four bronze copies of your Joan of Arc medal. I think I explained that by action of the Council you were entitled to one silver and three bronze medals, and that any in addition to this number would be charged you at cost. As this cost was determined by the total number of medals struck, I could not at that time send you a memorandum to cover the one extra medal, but since the subscription is now closed, I find that the charge for the one bronze medal should be two dollars and forty cents.

Very truly yours,

Secretary..

ANNISQUAM, MASS.

(SUMMER STUDIO)

TELEPHONE GLOUCESTER 550

Sept 29th 1912

Dear Mr. Hove -

Please find the
 enclosed check of \$2.40 in answer to
 your letter of the 22nd - about the one
 extra medal I had -

I hope the summer has
 gone well with you and yours
 and I am looking forward to seeing
 you again. That I am sure
 you will have in store for me
 this winter - and believe me

Very sincerely,

Chas. V. Hyatt

"SEVEN ACRES"

ANNISQUAM, - - MASS.

SUMMER STUDIO

TELEPHONE
GLOUCESTER, 1790

Oct 14th

.....1920

Secretary
Numismatic Society
155th st & Broadway

Dear Sir:

After Oct 18th kindly address
all letters to

✓ Anna V. Hyatt
601 Madison ave

and oblige

Very truly yours

Anna V. Hyatt

49 West 12th st

June 1st

Kindly address all
communications to Anna V. Hyatt
to
ANNISQUAM,
MASS
until further notice and greatly
oblige

Very truly yours

Anna V. Hyatt

September 24th, 1921.

Miss Anna V. Hyatt,
49 West 12th Street,
New York.

Dear Miss Hyatt:-

We should very much like to have a copy of the Resolute Yacht Racing Medal recently designed by you. Mr. Weil, of the Medallie Art Company, informs me that he will gladly strike a copy for our Society if you will kindly give permission to have this done. If you feel that it is necessary to take this up with those for whom you have designed the medal, will you kindly do so and advise me of their decision. I feel sure we may count upon your good offices.

Very sincerely yours,

Secretary.

ANNISQUAM, MASS.
SUMMER STUDIO
ANNA V. HYATT

GLOUCESTER 1790

Oct 1st 192

Dear Mr Noe:

I have sent your request for a copy of the Resolute Yacht medal to Mr Grenville Kane who will in turn consult Mr Henry Walters for his consent. Mr Walters holds the dies but as he spoke of possibly destroying them, they may not be available.

If by chance you know either Mr Walters or Mr Kane you might personally get better results than I can, in case the dies are not destroyed. Mr Walters was very emphatic about a limited edition.

Very sincerely yours

Anna V. Hyatt

October 4th, 1921

Miss Anna V. Hyatt
Annisquam, Mass.

Dear Miss Hyatt:

Thank you for your letter of
October 1st.

I will consult Mr. Weil as to
whether he thinks it advisable to
bring the matter to Mr. Walters' at-
tention. I should be sorry not to
have a copy of the Resolute Yacht
medal.

Very sincerely yours,

Secretary

SPN/E

A THOUGHT FOR
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ANN VAUGHN HYATT, noted sculptress, is a most un-Bohemian person and a shock to those who expect to find in her a temperamental artist. She dresses mannishly in tweeds, works hard, sunrise to sunset every day, is conservative in opinion, and altogether is more like a golf enthusiast than an artist in appearance.